



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

well as favors, and not to let the entire burden of giving or forbearing rest upon the shoulders of any one class of producers. The only way we can ever have a noble, national art is by not only desiring it but supporting it, giving those with the talent opportunity to produce, paying a living wage, and thus encouraging production.

## NOTES

### HOW PRINTS ARE MADE. AN EXHIBIT AT THE BROOKLYN MUSEUM

There is an appeal about pictorial prints that few lovers of the beautiful can resist. The very limitations of these pictures are not the least of their charms, while their possibilities, especially those of possession, are many. But to the average person most black and white pictures are "steel engravings." If, however, one understands how each is produced a great difference in the print as well as in the process is apparent. It is to make this difference clear that an exhibit of "How Prints Are Made" has been arranged by the Print Division of the Brooklyn Museum. It occupies a room 18½ x 14½ feet where, in paneled wall cases, appear in succession the various processes of the graphic arts. The first two panels are devoted to woodcuts, including the pen and ink sketch, the block with the design in relief and the print as well as the tool used. In contrast is shown the incised copper plate from which an engraving is made, as well as the engraving itself. A "steel engraving" and the plate from which it is printed come next. Etchings, bitten, "dry point" and "soft ground," together with the original copper or zinc plate, as well as etching needles, burnishers and other tools, occupy two or three panels. The mysteries of the mezzotint process in which the mezzotinter works from "dark to light" are clearly brought out, while a lithographic stone on which is drawn a beautiful head rivals in charm the lithograph itself. The aquatint process completes the series, which is fully explained by

labels, and the tools used in the various processes are shown.

### PICTORIAL REFUGEES AT PITTSBURGH

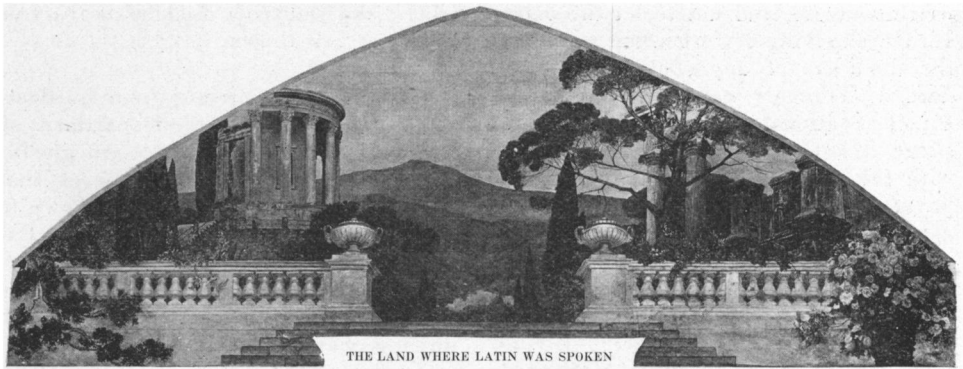
Director John W. Beatty of the Department of Fine Arts, Carnegie Institute, announces that a number of pictures that were shown in the Eighteenth Annual International Exhibition have been returned to the Carnegie Institute to be kept in safety during the war in Europe. The French pictures were recovered at Havre, as it was reported that on account of the military use of the trains and the general confusion of railway service it was impossible to send the pictures to Paris for distribution to the artists and owners, without delay for an indefinite period. The Italian pictures were returned to Pittsburgh from Hoboken where they had been laden on the *Princess Irene*, a vessel flying the German flag and remaining in the port of New York for obvious reasons. Besides these twenty-four pictures, which did not reach their French and Italian destinations, there is also a second consignment of thirty-nine pictures that was seized by the British on its way to Hamburg and taken to Falmouth. The Carnegie Institute obtained the return of this consignment from the British Prize Court, and when released by the United States customs house the pictures from Germany, Russia, Norway and Sweden will be hung once more in the galleries of Carnegie Institute.

### PANEL FOR BOSTON PUBLIC LATIN SCHOOL

In the spring exhibition of the School of the Museum of Fine Arts, Boston, there was shown a large decorative panel painted for the Boston Public Latin School.

This painting was designed to fill a lunette above the platform in a study room, the lower part of the wall being occupied by blackboards. The panel is twenty-three feet ten inches by ten feet at the highest point. It was executed in matt fresco colors upon canvas.

The architects of the building, Messrs. Coolidge & Carlson, suggested as a sub-



PANEL FOR BOSTON PUBLIC LATIN SCHOOL, BY STUDENTS BOSTON MUSEUM SCHOOL

ject "The Land Where Latin Was Spoken." As finally developed the panel shows a Renaissance balustrade approached by a flight of steps—this treatment being adopted to overcome the difficulty caused by the fact that the central blackboard projects above the boards on either side—and the line of the balustrade broken by down-curving branches and a rosebush growing in an earthen jar. Beyond the balustraded terrace are grouped Roman ruins and trees native to the country while in the distance a mountain peak rises against the sky. The balustrade is in cool greys, while the ruins glow in warm greys and tawny pinks set amidst dark evergreens and relieved against the grey-blue hills and green-blue sky.

The panel was designed and painted by the fourth year students of Interior Decoration in the Department of Design. Three competitions were held during the year, the results of each study of the problem being criticized and the good points incorporated in the next study. The result is therefore a combination of the ideas of all the students competing and all worked on the final painting. During the summer the panel was put in place in the Public Latin School, Warren Avenue, Boston.

#### OHIO PAINTERS' EXHIBIT

The Art Department of the Ohio Federation of Women's Clubs, with headquarters at the Toledo Museum of Art, has arranged for an exhibition of

Ohio painters to be shown throughout the State during the coming season. The exhibition opened in Toledo at the museum on the third of October and continued for two weeks under the auspices of the Toledo Federation of Women's Clubs.

The collection includes works by the following Ohio painters, many of whom have international reputations: George Bellows, Joseph DeCamp, Charles Curran, Kenyon Cox, Wilder Darling, Helen Niles, Edward Potthast, Edmund Osthaus, J. H. Sharp, Thomas Parkhurst, Alice Schille, Henry Mosler, Karl Anderson, Cullen Yates, Daniel C. Beard, Almon C. Whiting, Elizabeth Nourse, Carlton Chapman, F. C. Gottwald, Wm. J. Edmondson, H. A. Streater, Ernest Blumenschein, Edw. Parker Hayden, Albert C. Fauley, Maurice Stewart Hague, Kate Brainard Lamb, Robert Henri and Theodore Butler.

From Toledo the collection went to Youngstown and was shown during the Convention of Women's Clubs. Talks were given daily during the convention in the gallery by the Assistant Director of the Toledo Museum, who is also chairman of the Committee of the Ohio Federation, and an effort was made to create a greater interest in art among the women of Ohio. During the season the Ohio Painters' Exhibition will be shown in Columbus, Akron and other cities.

The interest aroused in Youngstown by the exhibition resulted in a permanent organization for that city, to be known as the Youngstown Museum of Art.